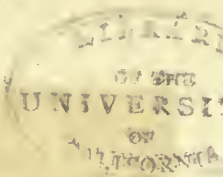




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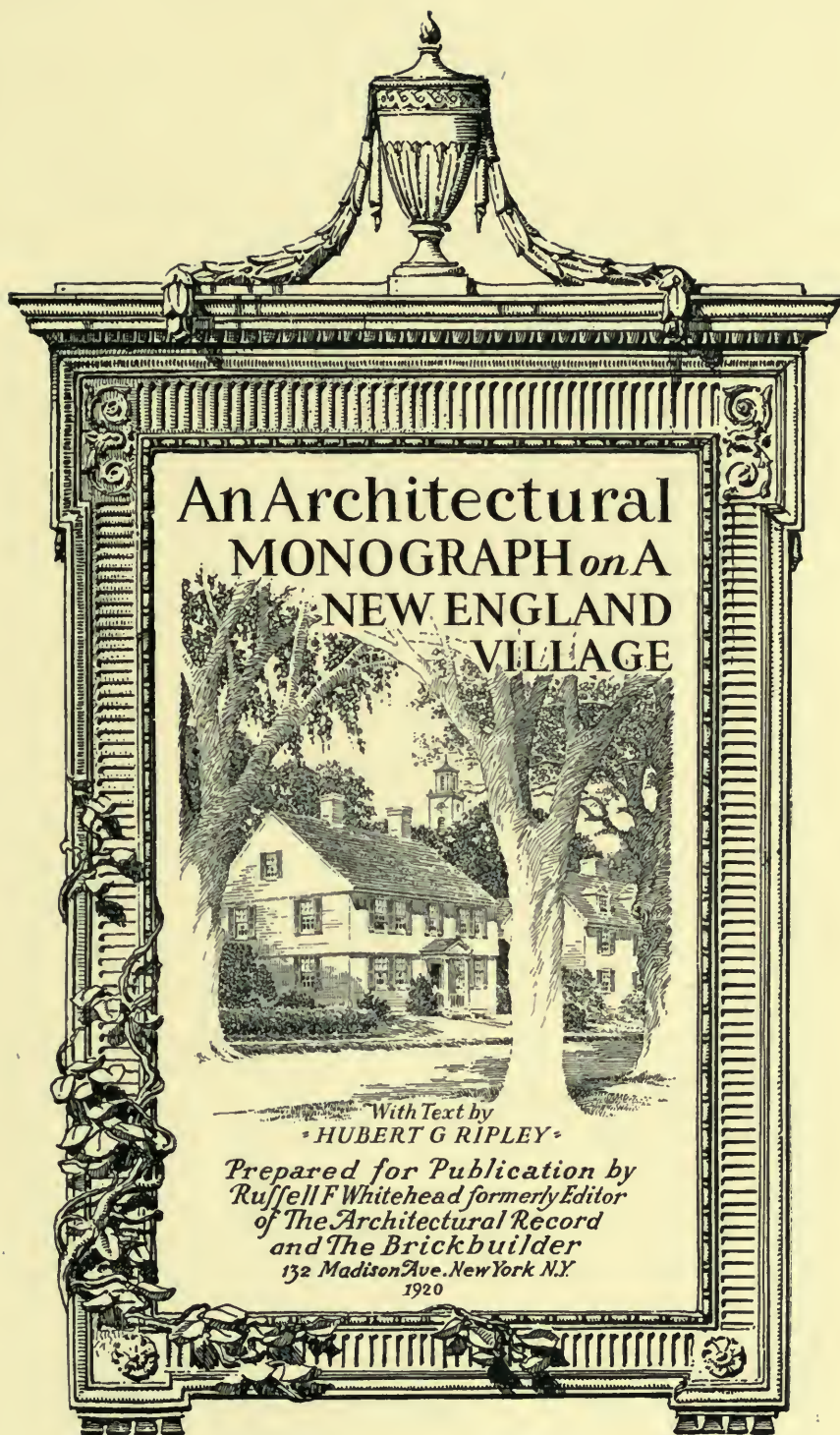
A NEW ENGLAND VILLAGE

*Programme of Fifth Annual
Architectural Competition
on Pages Fifteen & Sixteen*

*With Introductory Text by
Hubert G Ripley*

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GEORGE F. LINDSAY, *Chairman*
WHITE PINE BUREAU
SAINT PAUL, MINNESOTA





An Architectural
MONOGRAPH on A
NEW ENGLAND
VILLAGE



With Text by
HUBERT G RIPLEY

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.
1920



The only farm-house in Stotham concerning which the records show lack of authentic data.

fect condition, altered but slightly and with reverent care, as evidences of the relentless tooth of time began to show here and there, until even now its pristine charm is but rounded and enhanced, mellowed and softened, forming a part of a well-nigh perfect example of simple domesticity and dignified unity of fitness of structure to the enframing landscape.

Generations of blushing maidens have swung on the old Billings gate, opening on the path leading to the meadows, in the pale light of the harvest moon, lending shy ear to the rustic swains of the village, as in whispered and halting phrases they spoke of their hopes and aspirations; and as a result of these meetings, old traditions were kept alive, and more and more houses were built and hearth-stones kept bright, sanded floors neatly traced in swerving lines, and the simple life of the early settlers passed on through the mellowing influences of time.

Cadwallader Simpkins came to Stotham in 1734 in company with Barzillai Plainfield and opened a general store. Ebenezer Rogers' tannery down on

the salt marsh meadows was just starting at the time, and the firm of Simpkins and Plainfield, which had prospered since its inception, undertook to finance the tannery business, and started a shoe and harness shop in a small way as a side line. From the very beginning the venture prospered, and the tannery grew and the shop expanded into the old stone factory, with its easily obtainable water power from a natural dam, slightly enlarged and extended by building a mill race, running close by old Obed Stowe's place.

Ebenezer was astute enough to retain control of the business, while duly sensible of the help he was receiving from the proprietors of the general store, and in the course of time amassed a considerable sum of money for those days. He was a generous contributor to the Congregational church—not the one shown in our illustration, but an earlier type, on whose sturdy foundations of rubble the new church now stands. Barzillai Plainfield retired from business while still in the hale and hearty forties, and



The house which Obijah Podbury built for his stepbrother Nahum Bodkins.

built an almost palatial mansion, for its simple surroundings, yet the details are well contained and the ornament sparingly applied.

There is a curious story, too long to be related here (for complete details consult Cranitch's "Antiquities," Vol. XIX, from which sterling work many of the facts here related were drawn), concerning the Rogers mansion, better known under its local title, as the "Haunted House," or the "House of Buried Treasure." Briefly, its outline is as follows:

Ichabod Some, a wild, untamed, red-headed youth of the village, ran away at the age of sixteen, and shipped before the mast on the privateer *Polly*, at the beginning of the French and Indian Wars. Ichabod appears to have been a strapping youth, tall, and well formed for his age and of callipygian aspect. In later years it used to be said by the few who were fortunate, or unfortunate, enough to have encountered him, that his single remaining eye, the other having been lost in one of his numerous encounters with Barbary pirates, possessed a



This house was entirely constructed of material cut on the spot.

peculiar basilisk quality before which even the stoutest heart quailed, and the most resolute spirit became as weak as babbling waters.

After many and various adventures, enduring through a period of some ten or a dozen years, during which time Ichabod had, by sheer force of dominance, attained command of a vessel of his own, all trace of him became lost.

Meanwhile the Rogers mansion suffered many vicissitudes. An old darkey servant, named

Phinehas Moseley, was discovered one frosty December morning on the floor of the wood-shed, with his throat cut from ear to ear. It happened that the family were away at the time, and the crime would not have been discovered so shortly after its committal, had not Gershom Judkins, Obijah Podbury's foreman and right-hand man, happened to be passing by, and, as it was a cold morning, knowing that the Rogers family were away, decided to step in for the wicker demijohn of Santa Cruz rum that old Phinehas had drawn off from the Rogers rum barrel, a little at a time, so that the gradual



Old farm-house on Sandy Point, built by Obijah Podbury.

lowering of its contents would not be noted by the family. Appalled by the sight that met his eyes as he entered the wood-shed, he dashed out with a cry on his lips, only to be intercepted by a tall bearded stranger, with a single piercing eye, who neatly and deftly knocked him down with a staggering blow from the butt of his derringer.

These details were only learned little by little at a later period, for, when discovered, foreman Judkins was picked up for dead, and never com-

leading from the wine cellar, where the rum barrel stood, to the outbuildings, furnished a ready means of access and escape to one familiar with the secret of the house and grounds, as *Somes* undoubtedly was), mainly from the fact that a large heavy derringer, marked with a skull and cross-bones, intertwined with the initials "I. S." (now under a glass and mahogany case in the rooms of the *Stotham* Historical Society in the basement of the Town



THE CADWALLADER SIMPKINS HOUSE.

The large shagbark in the front yard was planted at the time of the raising of the frame of the house.

pletely recovered from the effects of the terrible blow.

The *Rogers* house was found to be intact, except for the loss of some valuable papers, in particular the deeds and description of the *Rogers* title to certain meadow lands, some overseas securities in the Dutch East India Company, and a considerable amount in pieces of eight, that were known to have been locked up behind a secret panel in the dining-room wainscoting.

Somes, who by now had acquired a very unsavory reputation, through reports that had trickled into *Stotham* from time to time, whether rightly or wrongly, was always popularly considered to have committed the crime (a tunnel

Hall), was picked up in the back yard near the wood-shed.

Strangely enough, *Rogers* and his wife never returned to *Stotham*. All trace of them was lost, and the house was closed for years. After a time it came to be called the "Haunted House," and was shunned and avoided by all.

Later generations forgot the qualms and fears of their forebears, and, in spite of its atrabilious appearance, became quite proud and boastful of its notoriety. Many strangers wandered out through the daggles of the front yard on sunny May afternoons, poking around here and there, first under the marble tiles of the piazza (which came over in ballast in the *Peruvian* bark

Calisaya from Demerara), and afterwards through the main rooms and closets, seeking whatever might be found of interest, in the hope of discovering some trace of the Rogers property, or some clew left by the assailants of Phinehas Moseley.

Thus the old Rogers house gradually disappeared, melting away slowly, baluster by baluster, and door by door, until the Historical Society finally claimed the poor scarred remains for its own, and, for the last thirteen years, has kept the vestiges of the departed grandeur and the boast of Stotham from the despoiling touch of the vandal.

A very beautiful and quaintly carved pine mantel from the Rogers front parlour has been set up in the room of the Society, together with a console from the dining-



DETAIL OF BALUSTRADE FROM PORTICO OF THE ROGERS MANSION.

The original baluster, from which these were copied, is said to have been brought from Baltimore.

room door frame, carved out of a solid white-pine plank, three and three-quarters inches thick and thirty inches long, portraying the birth of Ariadne. It was rescued in almost perfect condition, and still retains all its pristine freshness without a crack or flaw. The cornice of the porch, some of the columns, and a few of the balusters may also be seen.

In detail the balusters over the front porch show touches of Southern influence, and it is said they were copied from a pattern brought home by Ebenezer Rogers, who traveled often to Baltimore, where he had many business and social connections, while still active in the affairs of the tannery.

Main Street winds gently up-hill from the village square, lined with stately elms and locusts.



THE SALMON WHITE HOUSE ON MAIN STREET.

The clapboards were originally painted a deep saffron, but this has lately been changed and the effectiveness of the house somewhat diminished in consequence.



THE SALMON WHITE HOUSE. Detail of Main Façade.

The spider-web window in the second story is from sketches by Robert Adam.
See text, page 10.



THE PODBURY-IVES HOUSE. Front Door Detail.

Ruben Duren, Architect.

Note that the wide necking of the pilasters is not at all inharmonious in combination with the frieze and architrave above.

On each side are the principal residences of Stotham's prominent citizens. The Beriah Matthews house, now owned by two very charming maiden ladies, who still serve steaming, fragrant Bohea in fragile Chelsea, with crisp buttered Cassava biscuits fresh from a hot trivet in the east parlour, at four-thirty precisely each afternoon, is quite as interesting in its interior as the promise of its exterior indicates.

To one who has enjoyed the privilege of assisting on those occasions, it is a pleasure rarely

amassed a fortune in the East India trade, and the east dining room is still the most perfect example of Chinese Chippendale extant in New England). It is also true to a lesser degree of Gideon Pond's house and the slightly older Joab Hubbard house. Salmon White's house, sometimes called the Crocus house, on account of the peculiar shade of saffron originally used on the sidings, had a somewhat quaint origin: the main facts, of which the following is only the briefest abstract, were obtained from a pamphlet



THE PODBURY-IVES HOUSE. Ruben Duren, Architect.
Forms a chaste silhouette on the heights overlooking the river.

to be experienced elsewhere, to hear and listen to their delightful conversation, to follow the reminiscences so quaintly worded, and to experience the gentle glow of their charming hospitality.

It is the personal contact with the people themselves that lends an elusive charm to the externals of their environment. As the houses seem to show by their aspect, they are the personification, in their external and internal attributes, of the simplicity of life, and the friendly point of view, of the gentle folk who live in them.

This is true of the Silas Mann house, now occupied by his great-grandchildren (Silas Mann

on the shelves of the Historical Society, entitled "A Short Account of the Experiences of Salmon White on the Sailing Vessel *Roxanne* from Stotham Narrows to Lucca, Anno Domini MDCCXCIX," published by Asher Harrison, 12½ Main Street, Stotham, June, 1823.

At the age of thirty-seven Salmon White, at that time just recovering from an attack of enteric anæmia, shipped as supercargo on the brigantine *Roxanne* in ballast for Lucca. After a passage of one hundred and nineteen days, during which head winds and cross currents were encountered, and many hair-breadth escapes from the dangers of the deep, all faith-

fully set forth in the log of Captain Eldad Bottomly, the island of Teneriffe was raised, four points sou'-sou'-west by west off the larboard bow, on the morning of October 23. Dropping anchor in the harbor of Risotto, at the base of the famous peak of Teneriffe, at that time possessing an unenviable notoriety as the haunt of buccaneers of the Spanish Main, it was learned that a young Scotchman by the name of Robert Adam was extremely anxious to leave the island at the earliest possible moment, as well he

to erect a newer and more appropriate house for a man of his circumstances and constantly growing family, whiled away the long hours of the dog-watch by making rough sketches for his new friend, showing, in more or less detail, the inspiration that pervades the southeast façade of Salmon White's house, the peculiar arrangement of the staircase, and more especially the mouldings around the inside of the main door framing.

Some of these sketches may now be seen on the walls of the Historical Society, and a close



THE HEMAN BILLINGS HOUSE. Southwesterly view.

Note the quality of line given to the façade by the modulation of the siding.

might be, having been marooned there when all, save he, went down in the wreck of the *Bouncing Betty*.

Young Adam and the supercargo soon struck up a warm friendship, due partly to a natural sympathy in ideals, and cemented permanently by the happy faculty which White possessed in the mixing of Santa Cruz sours, a beverage that young Adam declared topped his favorite negus by several pegs. After a few slugs of this delectable stingo had been brought to a perfect blend with the swizzle-stick, wielded by the deft fingers of a master of the craft, Adam, learning that White, on his return to Stotham, intended

scrutiny reveals the initials "R. A.," faintly traced in sanded ink, on the lower right-hand side of some scraps of paper, evidently torn from the ship's log, on which they were made.

In particular, the spider-web window which adorns the main façade, shows the influence of Adam, though its execution lacks finesse, and may be said to have an original quaintness on that account, not always observed in the works of the famous brothers who afterwards became the vogue, and developed to a high degree of delicacy the more sturdy forms of their predecessors.

Space will not permit mention of all that is of interest in Stotham, fascinating as even the most



URIEL UNDERWOOD'S HOUSE FROM THE RIVER.

The proportion and balance between the outbuildings and the main house is particularly good.



THE LEMUEL SHORT HOUSE.

Now occupied by his great-grandnephew.

casual study of its history may be, but some of the more prominent structures must not be allowed to pass without a note here and there, to call attention to certain of their characteristics.

Obadiah Witherspoon's house at the head of the village green, now owned by Miss Sophronia Winterbottom, a grandniece of Obadiah's, where she takes in a few paying guests for the summer months, is the proud possessor of a portico worthy of the most careful study.

The details of the Ionic capitals and the mod-

a façade of great restraint and dignity and at the same time a purity of outline and sense of proportion rarely excelled by buildings of that date.

Uriel Underwood's house, a view of which is shown from the meadows leading to the river, has a nice balance and relation of outbuildings to main structures that is worthy of careful analysis.

Consciously or unconsciously, the earlier generations of New England settlers seemed to



THE OBADIAH WITHERSPOON HOUSE ON CENTRE STREET.

Note the perfect preservation of the Ionic capitals, carved from solid blocks of clear white pine.

ulation of the entablature have all been most faithfully and studiously wrought with reverent care, the capitals being hewn by hand out of solid blocks of the finest white pine, and, protected by frequent applications of pure white lead and Calcutta oil, they are as perfect and fresh as the day they left Lemuel Short's shop down by the old dam.

The house of old Joab Drinkwater, who married Corinna Kane in his sixty-ninth year, Corinna being then a mere slip of a girl, dazzled by the worldly possessions of the redoubtable Major of the one-time Stotham Fusileers, shows

strike just the right note of proportion, harmony, fitness, and, what is more impressive, the distinctive character of their lives in the design of their buildings. Even a glance at the exterior of their houses and the most casual study of the planning and material from which they were built, leads to the inevitable conclusion that here, at least, exists an indigenous architecture wholly suited to its purposes.

Almost more than in any other village, this quality is to be noted in Stotham, where the quintessence of naturalness finds its ultimate expression.



THE FIRST MEETING HOUSE OF THE STOTHAM CONGREGATIONAL SOCIETY.

Built on the foundations of an earlier church. The detail of the entablature and the modulation of the pilasters are more refined than those of the first church.

FIFTH ANNUAL ARCHITECTURAL COMPETITION

PROGRAMME FOR A ROADSIDE TAVERN

OUTSIDE FINISH TO BE OF WHITE PINE

PRIZES AND MENTIONS

Design placed first will receive	-	-	\$750.00
Design placed second will receive	-	-	\$400.00
Design placed third will receive	-	-	\$250.00
Design placed fourth will receive	-	-	\$100.00

SIX MENTIONS

JURY OF AWARD

Cass Gilbert	-	-	-	New York
Chas. Z. Klauder	-	-	-	Philadelphia
Howard Shaw	-	-	-	Chicago
R. Clipston Sturgis	-	-	-	Boston
F. R. Walker	-	-	-	Cleveland

Architects and Architectural Draughtsmen are cordially invited to compete

Competition closes at 5 p.m., Monday, May 3, 1920

Judgment, May 14 and 15, 1920

IT has long been a matter of regret that the standard, not so much of food and service, but of the general appearance of the roadside hostleries in the rural districts of the United States is so universally discouraging, while in England every wayside tavern offers at least cheerful and agreeable surroundings to its patrons. In many cases a ramshackle, unkempt-looking building houses an excellent cuisine, but unless its reputation for good food is known, the casual passer-by will not be tempted to try its hospitality.

Of late, owing to the increase in motor traffic, and the correspondingly large demand for attractive accommodations and adequate service, a great many small hostleries, situated often in pleasant and secluded spots, have been established. Although some of these places, especially in the neighborhood of the larger cities, have an unenviable notoriety, there are very many others which meet pleasantly and without ostentation a very real necessity. These latter establishments—call them taverns, coffee houses, restaurants, or what you will—have been for the most part housed in old buildings, with the slightest possible alterations to make them in any sense adequate. The proportion which have been intelligently constructed to suit their purpose are small. However, those in which care has been expended to make them artistically agreeable have attracted sufficient patronage to prove that the expenditure has been justified. Of course, good food and good service will eventually attract a regular clientele, but the casual passer-by will instinctively assume that the tavern with an inviting and tasteful exterior will be managed by people who know how to care properly for the traveller.

Therefore, for the subject of this competition, we have selected a small roadside tavern, capable of providing satisfactory, though simple, entertainment, and not necessarily situated in or even near a city.

PROBLEM: The design of a roadside tavern, to be built of White Pine, which is for all year round use, and which is to include a restaurant, and living quarters for the people who run it. The requirements are as follows: A dining room, area 750 square feet, and of such shape that the removal of tables would permit it to be used for dancing.

Men's dining room, area 200 square feet.

Private dining room, area 175 square feet.

Private dining room, area 100 square feet.

Reception room, area 250 square feet.

Adequate lavatories and toilet rooms for both men and women.

Kitchen and service portion, area 500 square feet.

Chauffeurs' dining room, area 150 square feet.

Living room for proprietor's family, area 300 square feet.

Two main bedrooms, area 225 square feet each, and one bath.

Four servants' bedrooms, area 80 square feet each, and one bath.

A space for the sale of candies and soft drinks, area 125 square feet, with direct access from the highway. These rooms may be disposed in one, two or three stories, as the competitor may elect.

Floor heights should not be less than 8 feet nor exceed 12 feet.

Cellar will be required for heating purposes only, and need not be indicated on drawings.

No piazzas other than an entrance porch are required.

The problem shall include a lay-out of the plot indicated herewith, showing development of the property as a whole.

The competitor shall design an appropriate hanging sign for the entrance, which, drawn at a scale of $\frac{1}{2}$ inch to the foot, shall be his *nom de plume* or device.

The architectural style is optional.

IT IS REQUIRED TO SHOW: A pen-and-ink perspective of the subject, projected from a $\frac{1}{4}$ inch scale plan, clearly indicating the character of the exterior finish. Plans of each floor at $\frac{1}{8}$ inch scale, blacked in solid, with the dimensions of each room given in good-sized figures. Two elevations at $\frac{1}{8}$ inch scale. A cross section at $\frac{1}{8}$ inch scale. A plot plan at $\frac{1}{32}$ inch scale, showing what is in the contestant's mind as the desirable development of the entire property. Detail drawings at $\frac{1}{2}$ inch scale of some interesting feature of the exterior, and of the main dining room. Profiles of the exterior details at 3 inches to the foot, in sufficient number to present the subject adequately and attractively.

Graphic scales must be shown in all cases.

JUDGMENT: The Jury of Award will consider the architectural merit of the design and the ingenuity shown in the development of the plans; the fitness of the design to express a wood-built building; the appropriateness of the design to the given site.

Excellence of rendering of the perspective, while desirable, will not have undue weight with the Jury, in comparison with their estimate of the contestant's ability if otherwise shown.

The Jury positively will not consider designs which do not conform in all respects to the conditions of the Competition.

PRESENTATION: Drawings are to be shown on two sheets only. Each sheet is to be exactly $26 \times 34\frac{1}{2}$ inches. Plain border lines are to be drawn so that the space inside them will be exactly $25 \times 33\frac{1}{2}$ inches. Whatman or similar white paper is to be used. Bristol board or thin paper is prohibited, and no drawings are to be presented mounted. All drawings must be made in BLACK ink. *Diluted black ink is particularly prohibited.* Color or wash on the drawings will not be permitted. All detail drawings are to be shown on one sheet. It is especially required that the perspective be accurately plotted. There is to be printed on the

drawings as space may permit: "DESIGN FOR A WHITE PINE ROADSIDE TAVERN." The drawings are to be signed by a *nom de plume* or device.

DELIVERY OF DRAWINGS: The drawings are to be rolled in a strong tube, not less than 3 inches in diameter, or enclosed between stiff corrugated boards, and sent to RUSSELL F. WHITEHEAD, EDITOR, 132 MADISON AVENUE, NEW YORK, N. Y., to reach him on or before Monday, May 3, 1920. Drawings delivered to Post Offices or Express Companies in time to reach their destination and to be delivered within the hour set for final receipt will be accepted if delayed by no fault of the competitor. Enclosed with the drawings is to be a sealed envelope, bearing on the outside the chosen *nom de plume*, and on the inside the true name and address of the contestant. Drawings sent by mail must be at the first-class postage rate as required by the Postal Regulations.

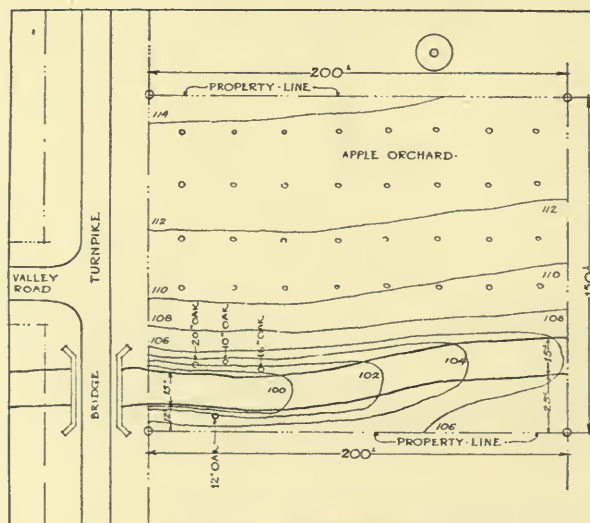
Drawings submitted in this Competition are at owner's risk from the time they are sent until returned, although reasonable care will be exercised in their handling and keeping.

THE PRIZE DESIGNS are to become the property of *The White Pine Series of Architectural Monographs*, and the right is reserved by this publication to publish or exhibit any or all of the other drawings.

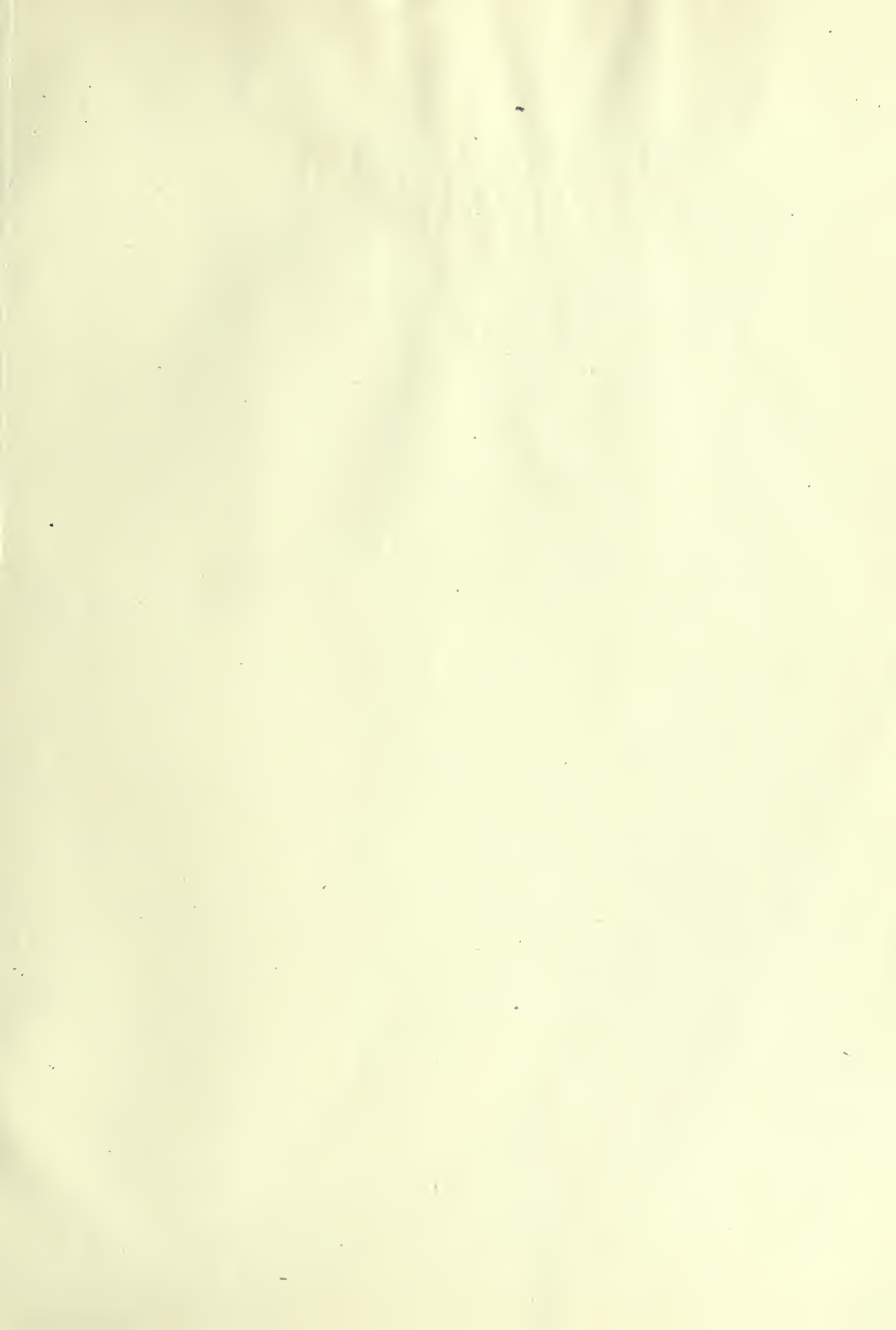
PUBLICATION OF DESIGNS: The Prize and Mention drawings will be published in the August, 1920, number of the Monograph Series; a copy of this issue will be sent to each competitor.

Where drawings are published or exhibited, the contestant's full name and address will be given and all inquiries regarding his work will be forwarded to him.

RETURN OF DRAWINGS: The authors of non-premiated designs will have their drawings returned, postage prepaid, direct from the Editor's office.



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